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ABSTRACT

This book brings together British and U.S. contributions to the debate of a critical studies approach to art and design education. The approach links practice and appreciation. But critical differences exist in definitions of the term design, with the U.S. recognition of design as the use of principles and elements of art in works and a British understanding of design as the art activities that are problem centered and involve both practical and aesthetic considerations. Another difference lies in the British acceptance of policies emanating from a central source while U.S. educators work from generalized objectives. The contributors to this anthology present examples of critical and contextual studies in practice in both primary and secondary schools as well as practical approaches to philosophical views. The 14 contributions are: (1) "Critical Studies, the Museum of Contemporary Art and Social Relevance" (David Thistlewood); (2) "Structure and Magic in Discipline-Based Art Education" (Elliot Eisner); (3) "Critical Studies in Art and Design Education: Passing Fashion or the Missing Element?" (Rod Taylor); (4) "New Ways of Seeing" (Mike Hildred); (5) "Approaches to the Teaching of Critical Studies" (Andrew Mortimer); (6) "The Copy, the Parody and the Pastiche: Observations on Practical Approaches to Critical Studies" (Arthur Hughes); (7) "Talking about Artworks: The Verbal Dilemma" (John Bowden); (8) "Gallery and School: Art Study Programmes" (Katy Macleod); (9) "Art History in the Classroom: A Plea for Caution" (Brandon Taylor); (10) "Art History and Critical Studies in Schools: An Inclusive Approach" (Maureen Price); (11) "Art History in Schools: A Comprehensive Strategy" (Anthony Dyson); (12) "Before the Vanishing Point: Some Perspectives on Teaching Art History to Studio Practitioners" (Tony Collins); (13) "Art History and Art Students" (Rosalind Billingham); and (14) "The Use of Art and Design Education Archives in Critical Studies" (John Swift). (MM)